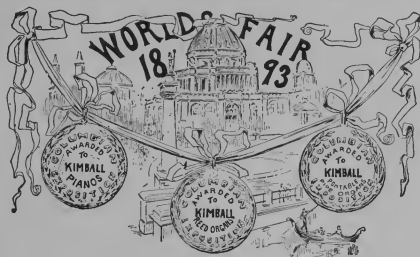


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### KUNKEL'S ROYAL PIANO METHOD.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

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The wrist attack and the perfect legato, the two great factors in artistic piano playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

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A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published

which do not suit good teachers. Such teachers will find this book just what they want.

Jeon Lasalle is not to return to this country next season, and with perhaps one exception, he will not be likely to undertake other operatic engagements. One of his objects in coming to the United States this year, according to the *Star*, was to make certain business arrangements for the sale of cement which he manufactures near Paris. During the year of his retirement from the stage he devoted most of his time to the management of this business, and he expects to return to it when he goes back to France. His manufactures are situated about an hour's ride from Paris. Lasalle has always been noted as a man of excellent business instincts, and as soon as he had become prosperous he made a number of fortunate investments in Paris real estate. In addition, he inherited a comfortable fortune. He has been asked by Mme. Cosima Wagner to sing at Bayreuth, and he thinks now that in the year intervening before the festival at which he went to sing he will be able to learn in Germany the parts in which he may appear. He regards this as the most satisfactory way of bringing his career to a close. Lasalle has never received in this country the appreciation to which he was accustomed in Europe, and this may be in a measure responsible for his present determination not to come back.

### COLORADO AND THE WEST.

Through Train Service Via The Missouri Pacific Railway from St. Louis to Pueblo, Colorado Springs and Denver. See Company's representatives for full particulars, tickets, maps, time tables and descriptive literature, or address H. C. Townsend, General Passenger Agent, St. Louis.

Attention has been called to the strange coincidence in the names of those connected with the Opera Company who have fled this season. The letter "s" proving, it would seem, quite as fatal as the number 13, the following names all having that termination: Mue Klasky, Henry Abbey, William Steinway (President of the Stock Company), Gotay (Jean de Reszke's valet), and Castlemeyer.

How beautiful a period in a young artist's life is that when, untrodden by thought of time or fame, he lives for his ideal only, willing to sacrifice everything to his art, treating the smallest details with the closest industry.—*Schwann*.

Music is never stationary: successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the ideal.—*Franz Liszt*.

Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture.—*Goethe*.

Crystal Water has taken a widespread hold upon the drinking public, and it augurs well for the public health that this is so, for nothing is as dangerous as impure water. Filters and such means may clarify water, but absolute purity is found only in Crystal Water, which is now, fortunately, to be had at any grocer's or druggist's. This water is made at Chicago and Franklin Ave., by the Crystal Water Co., who also make such healthful summer drinks as Crystal Ginger Ale, the finest and most aromatic ginger ale in the world; Chrysanthemum, the most delicious and sparkling of mineral waters, splendid at meals, and put up in quart or pint cases; Crystal Liltia, both still and sparkling; and Crystal Seltzer and Viehy.

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# JESSE FRENCH PIANO & ORGAN COMPANY,

ST. LOUIS, MO.



## OPERA IN THE VERNACULAR.

For many years there has been a cry for a national opera. Successive managers, say the *Musik Trade Review*, have endeavored to do this, but without success on paper, for the permanent establishment of a theatre in which native singers should sing the works of an ivy-composers.

Yet each scheme in turn tumbles from the lofty pedestal on which its propounders place it, and crumbles into very ordinary materials. A distaste for English opera cannot be charged upon the public, who are quite ready to appreciate and reward good opera of any kind, and who flock to the theatre when any piece has the promise of the usual French run of English opera is produced.

It is, moreover, a strong wish among the lovers of music for the development of a native operatic composition; yet, with all this demand, with all the increased attention which music has lately received, and with all the improvement in the national musical taste, the hopes of a national opera are as small as ever.

The cause must surely be found in our composers and our managers. The former allow their pens to be guided, not by their musical and dramatic feelings, but by the wishes of their publishers; and, in place of composing for the stage, write what will suit the atmosphere of the drawing-room or the street. This is the crying vice of our operatic writers.

If they have by them a pretty ballad or a sparkling song, they care nothing for dramatic situations, but bring it in, head and shoulders, that they may get good terms from the publisher, who maintains the best possible advertisement of the *marcane* by letting sing by the pet-singer in the new opera, with which it has been written, and which is sold to the Adelphes with the distaff. The best opera-writers are guided by different principles.

"Take 'Fidèle,' or 'Der Freyschütz'—there are but one or two pieces in each of these operas heard off the stage; and one can count upon one's ten fingering all that Mr. Verber's operas lay for drawing-room consumption. The latter is sold in a less degree, and although Mozart's music, and that of the great Italian composers, can be listened to with pleasure every day, and even, as it does, so much pure melody, yet the effect is not so great as when the passages are heard in the situations for which they were composed."

This happens because these composers, being really opera-composers as well as great musicians, clothe the situations and the characters of their dramas with music which tells the story and paints the passions they wish to express.

This is to write an opera; but to string together a series of isolated songs, and to give any unity of purpose, gives a result like the necklace of a savage, in which each stone may be intrinsically valuable, but the whole is tasteless and barbaric, exciting no pleasure in its contemplation.

Let this be the course of the average composer. He lays out his book so as to have the greatest number of ballads for his publisher; and as they are generally written to show to advantage the execution of Mrs. A. the sentiment of Miss B. or the volume and upper notes of Mr. C., they are written by a man from the young ladies and young gentlemen who attend the opera to find out what they fancy will suit their respective voices, and immediately reproduce such pieces for the benefit of the audience. The circles in which they move as musical lights.

So long as this system lasts, so long is a national opera impossible. The time will come, however, when we entirely agree; and our composers had better busy themselves with single songs than go on choosing a series of songs at random from a dozen of their best ballads, taken out of it half a dozen, filling up with a noisy chorus or two, and leaving some pains, perhaps, upon a solitary concerted piece, filling the piece down with a sufficiently difficult *nono phrase*, and imagining they have written an opera.

## ROSENTHAL.

Rosenthal has given us any further playing this season, and hence will not be heard in St. Louis. He will sail for Europe in the middle of April, and return to his country home in the middle of May, to London during the season in June for a limited number of concerts, remain in Switzerland during the summer, and return to St. Louis in the early part of September. He will again be under the management of Henry Wolfson, who expects to begin his season with Rosenthal on the Pacific coast in the beginning of October.

Tomaschek, of Prague, who taught Dreyseck, Dolley, and others, once said: "The love for the instrument must be the flesh and blood of the pupil, else he will never learn to play good, solid, and he who is incapable of producing such a love in the pupil ought never to teach."

## KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts at the Fourteenth Street Theatre are drawing large and enthusiastic crowds. Some of the songs and instrumental programmes are full of interest to lovers of good music, and afford an excellent variety, as may be seen from the following programmes:

Fifty-third Kunkel Popular Concert, Sunday afternoon, Feb. 28th: 1. Piano Duet—(a) Love's Whispers (Valse Caprice) Kieselbach; (b) Come to the (Fountain), Moll's; (c) Moll's, Moll's; (d) Moll's, Moll's; (e) George Enzinger's; (f) Moll's, Moll's; (g) For the Sake of the Past, Moll's; Miss Lillian M. Sutter; 3. Piano Duet—Water Sprites (Polka Caprice), Kunkel; 4. Violin solo—Russian Airs (Wienawski); 5. Sig Gude Paris; 6. Piano solo—Popular Sketches, Rive King; 7. Piano—Overture Massenet (Auber); 8. Moll's, Moll's; "Garrigue"; "Blue Bells of Scotland"; "Gigue American"; and "Bando Tano"; Mr. Charles Kunkel; 9. Moll's, Moll's; 10. Moll's, Moll's; 11. Moll's, Moll's; 12. Moll's, Moll's; 13. Moll's, Moll's; 14. Moll's, Moll's; 15. Moll's, Moll's; 16. Moll's, Moll's; 17. Moll's, Moll's; 18. Moll's, Moll's; 19. Moll's, Moll's; 20. Moll's, Moll's; 21. Moll's, Moll's; 22. Moll's, Moll's; 23. Moll's, Moll's; 24. Moll's, Moll's; 25. Moll's, Moll's; 26. Moll's, Moll's; 27. Moll's, Moll's; 28. 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The following from Wm. Hy. Griffith, M.D., L.R.C.P. (Edin.), L.R.C.S. (Edin.), L.F.P.S. (Glas.), who writes from London, England, July 24th, 1896, will also be of interest in this connection: "I consider antikamnia the best treatment for dysmenorrhea. The lady to whom I am giving the antikamnia has never been free from pain at the periods. She was always obliged to take it to her bed for the first day, but since taking the antikamnia she has been perfectly free from pain. She is twenty-eight years old, and since she was sixteen her mother has tried everything for her. I shall always prescribe the antikamnia tablets in cases of spasmodic dysmenorrhea. Two five-grain tablets, crushed, taken every two hours until eight are taken, invariably give the desired relief."

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# TARANTELLA.

3

The Fisher Maidens of Procida.

Presto. ♩. 96.

J. Raff.

Giocoso.

1425 - 7

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Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Pedal markings are indicated by "Ped." and asterisks. Fingering numbers (1-5) are present above many notes. The piece includes repeat signs and first/second endings. The key signature has one flat, and the time signature is 4/4.



This image shows a page of handwritten musical notation, likely a score for a piano piece. The page contains five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is in ink on aged paper. The first system has a key signature of one sharp (F#) and a time signature of 3/4. The subsequent systems continue the piece with various melodic and harmonic developments. The final system includes a 'Ped.' (pedal) marking and a key signature change to one flat (Bb).



This image shows a page of musical notation for a piano piece, likely a contemporary or modern work. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is characterized by complex, dense chords and intricate fingerings, indicated by numbers 1-5 and various accents. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast or rhythmic tempo. The key signature is one flat (B-flat), and the time signature is 4/4. The piece includes dynamic markings such as *f* (forte), *sf* (sforzando), and *pp* (pianissimo). There are also performance instructions like "Ped." (pedal) and "Cres." (crescendo). The notation is written in a clear, professional style with a focus on harmonic complexity and rhythmic precision.



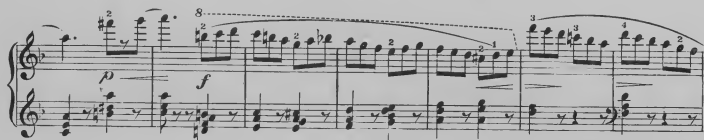
Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *ff*, *mf*, and *p*. Pedal markings (*Ped.*) are present throughout. The piece concludes with a double bar line and a final key signature change.



Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, *p*, and *sp*. There are also performance instructions like *Ped.* and *Ped. ⚡*.

The first system shows a treble staff with a melody and a bass staff with accompaniment. The second system continues the melody with a *mf* marking. The third system also features a *mf* marking. The fourth system includes a first and second ending, marked with *f* and *sp*. The fifth system continues with a *sp* marking. The sixth system concludes with a *sp* marking and a final *Ped.* instruction.







Tempo di Polka  $\text{♩}$  - 138.

[illegible]



First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

*f* *f* *ff*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Second system of musical notation, measures 7-12. Includes a "2nd time" section and pedal markings.

*f* *p* *f* *f* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

2nd time.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

*p* *p* *p* *p* *p* *p*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

*f* *f* *f* *f* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

*p* *f* *p* *p* *p*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

1487 - 4



4

The musical score consists of six systems of staves. The first system includes a treble and bass staff with a melodic line in the treble and a supporting bass line. It features a *f* dynamic, a *dim.* marking, and a *Ped.* instruction. The second system continues the melodic and harmonic development with various fingerings and a *f* dynamic. The third system shows a more complex texture with multiple voices and a *f* dynamic. The fourth system features a *dim.* marking and a *f* dynamic. The fifth system includes a *f* dynamic and a *Ped.* instruction. The sixth system concludes with a *f* dynamic and a *accelerando.* marking.

*f* *dim.* *Ped.* *f* *Ped.* *f* *dim.* *f* *Ped.* *accelerando.*

1437 - 4



Musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical markings.

Key markings and dynamics include:

- Ped.* (Pedal)
- f* (forte)
- ff* (fortissimo)
- accelerando e cresc.* (accelerando and crescendo)

The score is numbered 1487-4 at the bottom.



# ROBIN RED BREAST.

3

WALTZ.

Notes marked with an arrow must be struck from the wrist.

Lively.  $\text{♩} = 40$ .

CARL SIDUS.

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The key signature is one sharp (F#), indicating the key of D major or B minor. The time signature is 3/4. The tempo is marked 'Lively' with a quarter note equal to 40 beats. The score includes various musical notations such as notes, rests, slurs, and fingerings (1-5). Arrows above notes indicate specific wrist strokes. The piece concludes with a double bar line and repeat dots.



First system of musical notation, measures 1-4. The key signature is one flat (F major). The treble clef contains a melody with slurs and fingerings (1, 2, 3, 4, 5). The bass clef contains a supporting accompaniment with slurs and fingerings (1, 2, 3, 4, 5). The text "(Key of F)" is written in the treble staff, and "N. B." is written below the bass staff.

Second system of musical notation, measures 5-8. The treble clef contains a melody with slurs and fingerings (1, 2, 3, 4, 5). The bass clef contains a supporting accompaniment with slurs and fingerings (1, 2, 3, 4, 5).

Third system of musical notation, measures 9-12. The key signature changes to two flats (B-flat major). The treble clef contains a melody with slurs and fingerings (1, 2, 3, 4, 5). The bass clef contains a supporting accompaniment with slurs and fingerings (1, 2, 3, 4, 5). The text "(Key of B $\flat$ )" is written in the treble staff.

Fourth system of musical notation, measures 13-16. The key signature remains two flats (B-flat major). The treble clef contains a melody with slurs and fingerings (1, 2, 3, 4, 5). The bass clef contains a supporting accompaniment with slurs and fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation, measures 17-20. The key signature changes back to one flat (F major). The treble clef contains a melody with slurs and fingerings (1, 2, 3, 4, 5). The bass clef contains a supporting accompaniment with slurs and fingerings (1, 2, 3, 4, 5). The text "N. B." is written below the bass staff.

Sixth system of musical notation, measures 21-24. The key signature remains one flat (F major). The treble clef contains a melody with slurs and fingerings (1, 2, 3, 4, 5). The bass clef contains a supporting accompaniment with slurs and fingerings (1, 2, 3, 4, 5).

N. B.—Notice carefully the change of fingering.







# THE LITTLE TRUMPETER.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto.  $\text{♩} = 100$ .

The musical score is written for piano accompaniment in 6/8 time. It consists of five systems, each with a treble and bass staff. The first system is marked '(Key of F)' and the fourth system is marked '(Key of C)'. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The score includes various fingerings and articulation marks, including arrows indicating notes to be struck from the wrist.

1654-3

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# THE JOLLY BLACKSMITHS.

Caprice Caracteristique.

Giocoso. (Lively.) ♩ = 144.

Secondo.

Jean Paul.

Primo.

Secondo.

cres.

Ped.

ff

mf cresc.

1. 2.

Ped.



# THE JOLLY BLACKSMITHS.

3

Caprice Caractéristique.

Jean Paul.

Giacoso. (Lively)  $\text{♩} = 144$ .

Primo.

8

*f*

Secondo.

*mf* *fz* *mf* *fz* *mf* *f*

*Pod.* *Pod.* *Pod.*

*cres.* *mf* *fz* *mf*

*Pod.* *Pod.*

*fz* *cres.* *fz* *mf* *fz*

*Pod.* *Pod.* *Pod.*

1 2



This piano score is written for two staves (treble and bass clef). The music is in 3/4 time and features a variety of textures and dynamics.

- First System:** The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. Pedal marks (Ped.) and asterisks (\*) are present under the left hand.
- Second System:** The right hand has more complex figures with slurs and fingerings (e.g., 5, 2, 4, 1, 2, 3, 4). Dynamics include *sfz* and *mf*. Pedal marks are used throughout.
- Third System:** Features a change in key signature to B-flat major. Dynamics include *sfz*, *mf*, *ff*, and *p*. Pedal marks are present.
- Fourth System:** The right hand has dense chordal textures. Dynamics include *ff*, *p*, *cres.*, *sfz*, *f*, and *ff*. Pedal marks are used.
- Fifth System:** Continues the dense textures. Dynamics include *mf*, *ff*, and *sfz*. Pedal marks are present.

The score concludes with a final cadence in B-flat major.



Primo.

5

First system of musical notation. Dynamics: *mf*, *sfz*. Pedal markings: Ped. ☆.

Second system of musical notation. Measure repeat marked 8. Dynamics: *sfz*, *f*. Pedal markings: Ped. ☆.

Third system of musical notation. Dynamics: *sfz*, *mf*, *sfz*. Pedal markings: Ped. ☆.

Fourth system of musical notation. Measure repeat marked 8. Dynamics: *sfz*, *cres.*, *f*. Pedal markings: Ped. ☆.

Fifth system of musical notation. Measure repeat marked 8. Dynamics: *sfz*, *f*. Pedal markings: Ped. ☆.



6 CHORUS. It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.

Secondo.

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest.

*ff* Trombone Solo. *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

blows! Keep time, time, time, All in joy-ful chorus sing, Keep time, time, time,

Pod. \* Pod. \* Pod. \* Pod. \* Pod. \* Pod. \* Pod. \*

Make the anvils ring. Cares fly like sparks 'Neath the hammer's ring-ing stroke.

The musical score for 'The Little Fish' is written for piano. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. The piece is marked with a tempo of 'Allegretto' and a dynamic of 'ff' (fortissimo). The score includes several measures of music, with some measures marked 'Ped.' (pedal) and others marked with a double asterisk (\*\*). The melody is simple and catchy, with a repeating pattern of eighth notes. The bass line provides a steady accompaniment with quarter notes and eighth notes. The piece ends with a final chord and a double bar line.

Sing gay as larks And let others croak! Strike strike for toil

Makes the jol-ly blacksmith free, Sing, sing, for toil Is the life of glee.

Musical score for 'The Song of the Lark'. It features a piano introduction with a bass line and a treble line. The bass line includes pedal points marked 'Ped.' and '☆'. The treble line includes a 'cres.' marking. The score is divided into measures with a '365-12' marking. The final measure has a 'fz' marking.



8

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the first staff of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music starts with a forte (ff) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a single eighth note. The system is divided into two measures by a dashed line. The first measure contains six measures of music, and the second measure contains one measure. The system ends with a repeat sign. Below the staff, there are seven 'Ped.' (pedal) markings, each followed by a star symbol (✱).

8

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the second staff of music. It continues the piece with the same key signature and time signature. The right hand plays a series of eighth-note chords, while the left hand plays a single eighth note. The system is divided into two measures by a dashed line. The first measure contains six measures of music, and the second measure contains one measure. The system ends with a repeat sign. Below the staff, there are seven 'Ped.' (pedal) markings, each followed by a star symbol (✱).

8

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the third staff of music. It continues the piece with the same key signature and time signature. The right hand plays a series of eighth-note chords, while the left hand plays a single eighth note. The system is divided into two measures by a dashed line. The first measure contains six measures of music, and the second measure contains one measure. The system ends with a repeat sign. Below the staff, there are seven 'Ped.' (pedal) markings, each followed by a star symbol (✱).

8

8

or thus.

This system contains the fourth staff of music. It continues the piece with the same key signature and time signature. The right hand plays a series of eighth-note chords, while the left hand plays a single eighth note. The system is divided into two measures by a dashed line. The first measure contains six measures of music, and the second measure contains one measure. The system ends with a repeat sign. Below the staff, there are seven 'Ped.' (pedal) markings, each followed by a star symbol (✱).

8

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the fifth staff of music. It continues the piece with the same key signature and time signature. The right hand plays a series of eighth-note chords, while the left hand plays a single eighth note. The system is divided into two measures by a dashed line. The first measure contains six measures of music, and the second measure contains one measure. The system ends with a repeat sign. Below the staff, there are seven 'Ped.' (pedal) markings, each followed by a star symbol (✱).

8

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the sixth staff of music. It continues the piece with the same key signature and time signature. The right hand plays a series of eighth-note chords, while the left hand plays a single eighth note. The system is divided into two measures by a dashed line. The first measure contains six measures of music, and the second measure contains one measure. The system ends with a repeat sign. Below the staff, there are seven 'Ped.' (pedal) markings, each followed by a star symbol (✱).



Ped. \* Ped. \* Ped. Ped. \*

Ped. \* Ped. \* Ped. ff \* Ped. \* Ped.

Up, men, and strike! While the heated

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

ir - on glows Up, men, and strike, Strong and honest blows! Keep time, time, time,

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

All in joy-ful chorus sing, Keep time, time, time, Make the anvils ring.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



8.

or thus.

Ped. \*

8.

Ped. \*

8.

Ped. \*

8.

Ped. \*

8.

Ped. \*



**Secondo.**

Prim9.

*Primo.*

Handwritten musical score for a piano piece. The score is written on two staves (treble and bass clef). It features various musical notations including notes, rests, and fingerings. The piece is marked 'Primo.' at the beginning.

The first system of the musical score for 'The Song of the Lark' features a piano introduction. The right hand (treble clef) plays a series of chords, with the first measure marked 'p' and the second measure marked 'ff'. The left hand (bass clef) plays a series of eighth notes, with the first measure marked 'p' and the second measure marked 'ff'. The tempo is marked 'And.' and the key signature is one flat (B-flat major or D minor). The system ends with a 'Cres.' marking.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score begins with a piano (p) dynamic. The melody in the upper staff consists of eighth and quarter notes, with some measures containing triplets. The bass line in the lower staff is primarily composed of quarter and eighth notes. Performance markings include 'cres.' (crescendo) and 'Ped.' (pedal) in the lower staff. The piece concludes with a repeat sign and a final measure. The score is printed on a single page with a decorative border.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part consists of two staves. The right hand plays a melody with chords, and the left hand plays a bass line. The voice part is a single staff with lyrics. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The score ends with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part consists of two staves. The right hand plays a melody with chords, and the left hand plays a bass line. The voice part is a single staff with lyrics. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The score ends with a double bar line.



Primo.

11

8. *f* *Secondo.*

*ffz* *Ped.* *ffz* *ffz* *cres.*

8. *f* *Ped.* *ffz* *ffz* *cres.*

5. *ffz* *Ped.* *ffz* *mf* *ffz* *Ped.* *ffz* *Ped.*

*ffz* *Ped.* *ffz* *Ped.* *ffz* *Ped.*



## Secondo.

This piano score is written for a grand piano, featuring a right-hand melody and a left-hand accompaniment. The piece is in 2/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords, each marked with a '4 2' fingering. The left hand provides a steady accompaniment of eighth notes. The score includes various dynamic markings such as *mf*, *fz*, *f*, *ff*, *cres.*, and *rit.*. Pedal points are indicated by 'Ped.' and 'Ped.' with a star symbol. The piece concludes with a *rit.* marking and a final chord.

The score is divided into five systems. The first system contains two measures. The second system contains four measures, including a *fz* marking. The third system contains four measures, including a *f* marking. The fourth system contains four measures, including a *ff* marking and a *cres.* marking. The fifth system contains four measures, including a *rit.* marking.



**Primo.**

13

**Primo.**

13

The score for the 'Primo.' section consists of six measures. The first measure is marked with a 'P' (Piano) and a '2' above the staff. The second measure is marked with a '3' above the staff. The third measure is marked with a '5' above the staff. The fourth measure is marked with a '3' above the staff. The fifth measure is marked with a '2' above the staff. The sixth measure is marked with a '3' above the staff. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance instructions like 'Ped.' (pedal) and 'cres.' (crescendo). The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the piece.



# COME HOME, SWEETHEART.

(LIEBCHEN KOMM HEIM.)

Translation by H. Hartmann.

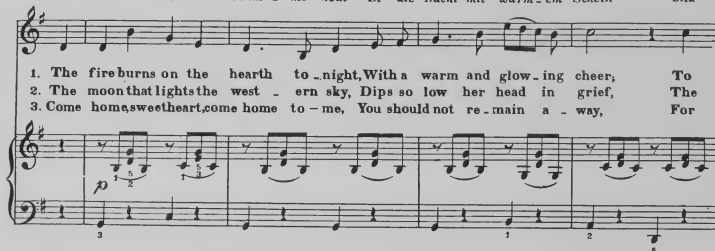
Words by Mrs. N. K. Elliott.

Music by Charles Kunkel.

Moderato. ♩ = 112.



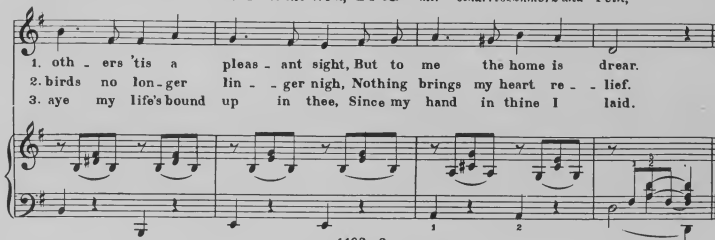
3. Komm heim, mein Lieb, komm doch zu-rück, Nimmer solst du hin - fort geh'n, Denn  
 2. Der Mond, der fern im Wes - ten steigt, Hüßt sein Haupt in Gram - es Flor, Des  
 1. Vom Her - de loht die Flam - me heut' In die Nacht mit warm - em Schein Und



1. The fire burns on the hearth to - night, With a warm and glow - ing cheer, To  
 2. The moon that lights the west - ern sky, Dips so low her head in grief, The  
 3. Come home, sweetheart, come home to - me, You should not re - main a - way, For



3. ach, nur du be - dingst mein Glück Seit ich dich zu - erst ge - seh'n,  
 2. Vög - lern sü - ße Wei - se schwebt Und mein Herz zieht nichts em - por,  
 1. manch - er sich des An - blicks freut, A - ber mir schaff't Schmerz und Pein,



1. oth - ers 'tis a pleas - ant sight, But to me the home is drear.  
 2. birds no lon - ger lin - ger nigh, Nothing brings my heart re - lief.  
 3. aye my life's bound up in thee, Since my hand in thine I laid.



Seit dem ich dich ge - seh'n.  
 Mein Herz zieht nichts em - por.  
 Mir schafft es Schmerz und Pein.

Mein Lieb' o zög' - re  
 Ein Schau - er durch mich  
 Die Ster - ne lösch - ten

1. The home is cold and drear.  
 2. And noth ing brings re - lief.  
 3. My hand in thine I laid.  
 Sweet heart do not de -

The sun has hid his  
 A chill runs through my  
 Sweet heart do not de -

nicht;  
 schiesst  
 aus,  
 Die Welt  
 Mit mei - nem Schmerz ver - eint;  
 Die Sonn sank nie - der - wärts  
 Sag'

1. face,  
 2. veins,  
 3. lay,  
 The stars no lon - ger shine,  
 That makes me start with pain,  
 The world is grow - ing gray,  
 Oh!  
 Out  
 With

Schat - ten um das Licht,  
 Re - gen drau - ssen giesst,  
 hat die Er - de nicht  
 Wird dun - kel öd' und  
 Um nichts die Thrä - ne  
 Ein ein - zig, ein - zig

1. tell me where up - on  
 2. in the night it rains,  
 3. gloom that hides the day,  
 This Globe there is the  
 But all my bit - ter  
 There is no light 'tis



|            |      |       |      |       |              |      |
|------------|------|-------|------|-------|--------------|------|
| 3. kalt    | Seit | mir's | an   | Du    | ge - bricht. | Komm |
| 2. fließt, | Ich  | hab'  | un   | sonst | ge - weint:  | Komm |
| 1. Herz,   | Das  | lie   | bend | zu    | mir spricht: | Komm |

1. heart That ech - oes warm to mine. Come  
 2. tears Flow on in vain in vain. Come  
 3. drear Since you have gone a way. Come

1. *helm,* *mein Lieb,* *komm helm,* *komm helm!* *Komm*  
 2. home, sweet heart, come home to me, Come  
 3.

*helm,* *mein Lieb,* *komm helm,* *komm helm!*  
 home, sweet heart, come home I pray *a tempo.*  
 rit. *mf*

*rit.*  
 Ped. \* Ped. \* Ped. \*



## POINTS IN MUSIC TEACHING.

While there is nothing new in the following, from the *British Musician*, the maxims set forth for the teacher's guidance are well put and apply to tutors in all departments of music, and they are worth preserving.

The key to success in music teaching is to do instead of to lecture, written or oral. Illustrations have their uses, but practical demonstration is better.

Not having a general idea of a piece of music, play it to the pupil—your performance is worse than all the explanations that were ever spoken or written.

Translate your verbal theory into practice: show how the scherzo differs from the minuet, by the emotion of joy differs from an emotion of pain.

To bestow correct expression, not merely the piano and forte, *ritardando* and *accelerando*, but phrasing, rhythmic feeling, and accentuation have to be noticed, and need all the care of both expert and teacher.

The art of accompanying soloists is very difficult, and many otherwise fine musicians of talent and good standing come to grief through it. Good practice in accompanying is secured by the teacher playing a solo in different styles; the accompanist will then be prepared to fall in with any conception felt by the soloist, should they be called upon to accompany a stranger.

Before playing a piece of music before a band, the teacher should study it thoroughly; make a note (or, better still, a pencil) note of every point where the pupils are likely to come to grief, and so be prepared to show them how to get over their difficulties.

No two pupils can be treated absolutely alike, either in a purely technical or musical sense. The teacher has to think out the artistic path for each pupil, and lead him along it, step by step through it. This requires thought, and the expenditure of nervous and physical energy.

Nothing is more common than a vast amount of vital energy is constantly being expended, not only during teaching hours, but in the hours of private study and thought, which must daily be done.

The value of the services of a music-teacher, say an exchange, depends largely upon the pupils. Almost any person can teach solely from text; but the teacher who, from general knowledge, experience, constant comparison and observation, can offer valuable practical suggestions, will knock the persimmons; whether the pupils benefit by them, depends largely upon the readiness with which they receive them.

It is not enough that the teacher should know the notes, how to sound them, and manipulate the keys. He should be posted in the language of music, how to make music the universal language of mankind—the divine art. This can be secured only by studying, comparing, scrutinizing, and observing.

Above all, don't forget to exercise continually the creative talent of each individual. It is fascinating, interesting, and elevating. It will grace your person. It will add a charm to the technical work of the pupil. And its possession costs nothing.

Alexander Dreychock told the following anecdote of Henselt, the celebrated Russian composer:

Henselt used to come every summer to Dresden, there some of his wife's relatives lived. One day, Dreychock, going to call upon him, found him playing in a very animated way. He seated himself upon the stairs and waited a long time for the playing to be through. He sat in full dress, sweating of tone, and in hearty of phrasing, it surpassed anything that he had ever heard in his life, and he was naturally struck by the beauty of the music. At length, the playing ceased, he sneezed and yawned, warmly welcomed. Full of curiosity, he asked Henselt what he had been playing as he came in. Whereupon he answered that it was a rather long piece that occurred to him. He added that whenever he had a new idea, he was so delighted that he could not wait until he had turned it into a musical aspect—that was what he was doing in this case. Then Dreychock asked him to play it for him. Whereupon, seated in his chair, he played it again—but with what a difference! So was his nervousness and constraint in the presence of a listener that the playing was entirely different from that which he had done when no one was a hearer. Not only was the phrasing less finished and the conception less intense, but the very tone itself was round, full, full of satisfying richness. This was the effect of constraint due to nervousness.

Subscribe to KUNKEL'S MUSICAL REVIEW for 1897. Counts nearly one hundred dollars worth of music during the year.

## THE INSINCERITY OF THE WAGNER CROWD.

"The Bayreuth Hallucination" is the title of a caustic essay from the pen of the Rev. John F. Rummel, who sums up the case in these words:

"Bayreuth, then, does little things well, and since these little things are everywhere else done badly, Bayreuth is well at Bayreuth, chiefly owing to the lucky circumstances, it is worth while supporting it for both these reasons.

But the excellence in singing and in acting is what the hallucination does best, and it is by its suggestion. Some day the world will realize that it is an hallucination. And in that day the prestige and popularity of Bayreuth will drop like a stone to the ground. The fourteen hundred tickets at prices will be deserted; the lodging house keepers will mourn.

"For be it from me to suggest that Bayreuth can mend its ways. Sincerity, artistic sincerity, is the thing needed; and the Wagner crowd has been insincere in its sincerity. It is out of the question for it. Willfully or innocently, accordingly as they are to be classed as frauds or fools, its atoms have lived in a world of illusions, and they have become either hardened conscious humbugs or incurable unconscious humbugs.

Their world has no relation to, nor even any correspondence with, the real world, which moves on, leaving them further and further behind.

Their philosophy is sham, their art criticism sham, their judgment sham, even their enthusiasm mostly a highly cultivated sham. And the sham is apparent the moment we compare their work—such as the singers and actors who are not sincere, but who honestly earned their position in the real world—'Outside,' as Bayreuth charmingly terms it.

"I will say Bayreuth call the real world 'Outside.' There are humbugs enough there, every one will admit. But Bayreuth has its 'dark foundations,' its humbuggery, and there is a world of humbugs within the circle of its walls."

All different parts of a composition, says Fanny Brimfield Ziesler, should be practiced separately, spending the most time on those which are the most difficult.

It is well to play from the technical side first, but not to become tied to this plan, for one must be able to give a musical and expressive performance of a piece, some at first sight, and some at sight, and to some easy piece, and this applies to the great majority of teachers.

It is slow practice is essential. Perhaps do one passage ten times, then try it at its right time, and if it does not go correct with ease, try it ten or a hundred times more, going slow enough to make the fingers feel it. It is certainly correct when the first reading gives an outline expression, or a careful use of the best touch. Above all, play with brains. A good touch must always be used, and as soon as the mere technical difficulty is mastered, variety of touch should be applied. However, the staccato touch can be used at the first reading, if the passage is one of more length.

After the piece goes well and is memorized, drop it for a few weeks and let it ripen, then take it up again, giving it a careful finish, and when the first touch is best adapted to bring out its content; in short, bring it up to the best that is in you. It is an economy of time to have music in the most important piece in hand, practicing quite a time on one, and then rest your ears and brain by doing good work on another, alternating them, even at the first reading. It is more of a rest when the two pieces are quite unlike. Do not sit two hours at a time, and it is useless to practice over four hours at a time. A night or ten hours is to be learned, never by an artist; perhaps a pianist, surely never an artist.

I despise all superficial, frivolous music, and never played with it. The music that is to be to strengthen and ennoble the soul. If it does else save honor God and illustrate the thoughts and feelings of great men.

But what shall I say of those men who, gifted with the divine power of creating music, misuse their power in a contemptible manner?

There are such men, however, on whose ingratitude it is impossible to look without indignation. And their works alone are those that deserve the qualification.

But, should any one pretend to say that all music is a frivolous luxury, we may rest assured that the quality of the music is not in the hands of the performer in his own breast, and not in the nature of music.—*Morale.*

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connection with exercise, it is good for keep body and soul in health.—*Jean Pieter.*

## MAJOR AND MINOR.

The teacher is the mediator between the pure and high art, as shown in the works of great masters, and between the young and the conglomeration, —*Louis Kocher.*

Art should interest by the true to illumine the intelligence; move by the beautiful to regenerate the life; persuade by the good to perfect the heart.—*Deland.*

I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*Ferdinand Hiller.*

"Many a man of genius," said Haydn, "perishes because he has to gain his livelihood by teaching instead of devoting himself to study."

It has seemed to me that the highest range of human talent is distinguished, not by the power of doing well any one particular thing, but by the power of doing well anything which we resolutely determine to do.—*Francis Wayland.*

The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.—*Edward Everett.*

Music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.—*Mozart.*

Fifteen Paris theatres took in over \$100,000 each last year. The Grand Opera leads with 3,498,498 francs; then come the Opéra Comique, 2,400,100 francs; the Opéra Comique, 1,515,595 francs; the Porte St. Martin, 1,194,306 francs; the Châtelet, 1,169,426 francs; the Théâtre de la Renaissance with something over a million francs each. The Odéon's receipts were only 536,771. Of the café-chantants and variety shows the Folies Bergère comes first with 1,261,000 francs; the Casino, 927,311, and the Olympia, Casino de Paris, and Marlin Rouge with from five to six thousand francs. The best hotels are the Grand Chaumay, Elysée, cafés was by the Ambassadeurs, and the Opéra.

Dr. Cyrus Edson, ex-President of the New York Board of Health, writes concerning bathing:

"A cold douche, or any form of shower-bath, should not be used when the system is already exhausted from any cause, as the reaction, on which the shock depends for its beneficial effect, does not follow effectually in such a case."

"The result of the shower in such a case is apt to be internal congestion, which may be disastrous. It does not follow, however, that a perspiring person should not bathe until cooled off. As a matter of fact, if the person is not exhausted, the fact that the pores are open is rather advantageous (than otherwise, as the reaction is not so violent) and should follow more energetically. A bath should never be taken within two hours of a hearty meal. The first effect of immersion in cold or cold water is to seriously derange the digestive process, if taken progressing at the time, and by a physiological effect that naturally follows, to unbalance or derange the whole system. The same system is extremely dangerous to the bath. There are numerous instances of severe illness and even of death caused by bathing while the stomach was full."

Studying the mechanism of the piano is one thing; studying the soul of the musician another. How many students have striven to acquire the "velvet" touch of a master; how many ambitious pianists have devoted long hours in trying to imitate the piano-sounding according to rules; who have sedulously studied all that Thalberg and others have written on the subject, who have mastered all the tricks of technique, yet who remain bungling powderers to the end!

A Rembrandt cannot teach his pupils how to become Rembrandts; nor can a Rubinstein graduate from the Conservatory of St. Petersburg to acquire the truth be remembered, what a vast saying of printer's ink and paper might be secured? We should no longer be lulled by the false information, by attempting to reveal the secret of piano-playing in one lecture; we should see pupils struggling to reach a limit that is beyond them, and we should see with the worship of a higher ideal the overthrow of pretentious charlatanism and a general improvement of the musical taste and the amount of musical teaching in the world. The words; between the gush of pseudo sentiment, pseudo science, the practical part of musical art in a bad way, and the inferior information that is but better experience can teach the student the difference between self-respecting knowledge and elaborate humbug.—*Es.*



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